

largest consisted of a circular mass with attached columns, raised upon a square basement. One tomb still retains its marble dwarf door, secured by irons. Near the gate are circular alcoves with stone benches, where pedestrians and loungers might repose and exchange the gossip of the day. The city walls, though low, are very massive, slightly receding inwards externally as they ascend, by means of offsets. Within the portal are arched lateral recesses.

I visited a house then in progress of excavation, and observed, in section, the several layers of ashes as they had fallen in succession. The paintings on the lower part of the wall had been concealed, but not injured, by a bed of small white ashes, but above this, a layer of black ash, which had probably fallen hot, had changed the deep vermilion into a dull Indian red. Here you might better conceive the brilliant effect of the Pompeian mode of decorating walls when in its pristine beauty. The designs and patterns were rich and uncommon: the colours, which were still fresh and vivid, had been laid on with a free and vigorous pencil. The house had probably been decorated by an artist of repute, for the owner appears to have cut away some of the paintings from the walls after the destruction of the city.

"Is it not rather surprising that rooms so mean in their dimensions should have contained works of such elegance?—that friezes scarcely a foot high should embrace such a world of fancy? Every extravagance that Vitruvius condemns in the grotesque enters here. The human and the brute forms are blended fantastically; the decorations remind us of the ancient elephants dancing on the tight rope; the landscapes are but the caperings of a sportive genius, and the architecture runs as mad as the Chinese."—*Forayth*.

Nearly all the utensils in use at Pompeii appear to have been of bronze, as they were in ancient Egypt. A large collection of them, found in course of excavation, are now in the Museum at Naples. One of the most curious objects there is a little portable cooking apparatus, beautifully wrought in bronze, having its grate surrounded by a boiler after the most approved modern mode,—the whole scarcely larger than a folio volume. This elegant toy may perhaps once have formed the ornament of some rich lady's boudoir.

Pompeii was buried under falling ashes; Herculaneum, being nearer the crater, was submerged by a flood of running lava, which, of course, when cool, hardened into solid rock. Hence, to disinter the former, you have merely to remove the superincumbent ashes; while, to reach the ruins of Herculaneum, you must mine through the lava rock. As the excavations at Pompeii could thus be carried on with far greater facility and less cost than those at Herculaneum, the latter was soon abandoned, and the staff of Government explorers confined their operations to Pompeii. You descend into the theatre of Herculaneum by a shaft, and as you pass round its silent shadowy galleries, lighted by your torch, with the lava rock above, below, and around, you can better realise the awful catastrophe which entombed the city. In other respects, Herculaneum offers little of fresh interest to one who has already examined Pompeii.

ACCIDENT IN A CHURCH FROM STEAM PIPES.—At St. Ann's Church, Manchester, on Sunday morning last, about 35 minutes after 10 o'clock, and soon after the commencement of Divine service, an accident of an alarming character occurred. The sacred edifice is heated by means of pipes containing hot water, and one of these, from some cause, burst with a report so loud and startling that many people rushed from their seats much alarmed. The report was followed of course by the emission of a great quantity of steam, and two Sunday school boys, sitting near to the pipe, were scalded about the face. The remedy for these explosions is one of those points on which scientific men have not made up their minds, and "when doctors disagree, who shall decide?" It is to be hoped, however, that in public buildings, where this mode of warming is adopted, while the danger exists care will be taken not to let the apparatus get out of order. — *Manchester Examiner and Times*.

ON MONUMENTAL ARCHITECTURE.*

THE sentence to which the fables of mythology have doomed the unburi in this world, to wander restless on the Stygian banks for a century, ere the ruthless Charon would ferry them across the flood to their future abodes in the regions of Elysium, is but the poetical realization of feelings which are natural to mankind in every stage of society.

A reverence for the dead, and an affection for their memory, have ever caused the rites of sepulture to be held as a sacred duty, and intuitively suggest some means to mark the place of burial, in order to preserve it from unwitting sacrilege, to rescue from oblivion, and to cherish in the minds of surviving friends the memory of the deceased.

A pillar of stone, afterwards rudely carved, or a raised mound of earth, sufficed for these purposes, and as the most simple and natural means, have been the types for sepulchral structures in all early stages of civilization. We find their remains even now abounding in most countries, having outlived many a more ambitious monument of later times.

Coeval, and almost as extensive, was the custom of depositing with the dead their arms, ornaments, or utensils, on the supposition that they would require them in their future state of existence, and it has been continued down almost to modern times, long after the idea which gave it birth had completely vanished.

The striking resemblance, however, that the relics of the northern Celtic nations of Europe bear to those found on the borders of the Mediterranean, hardly discovering the difference that might be expected from their distinct national peculiarities, may perhaps be traced to some such means of communication as the commerce of the roving Syrian or Phœnician traders might afford. True it is that in the more opulent south, at times, these monuments attained an importance from their size, that the ruder cairns and barrows of the north never reached. Herodotus, for instance, mentions one raised to the memory of Alyattes, king of Lydia, which was three-quarters of a mile in circumference; and they were often surmounted by a pillar, or planted with trees, to increase their effect.

As yet art lent not its aid to add to the impressions which men sought to convey by size alone, and they vainly strove to rival in magnitude the lofty mountains that surrounded them. But when civilization advanced, and architecture, uniting character to utility, with its sister arts, painting and sculpture, afforded a medium for the expression of thought, and disclosed its capability of creation, other means of impression then opened to their view—proportion and symmetry were found to possess elements of grandeur and beauty beyond what mere vastness could produce; and in *monumental architecture*, deeply rooted as was its origin in the universal feelings and affections of man, this new language, as it were, soon discovered its influence, and was preserved, by the very solemnity of its purpose, from all affectation and meretricious display. Perhaps more than in any other branch of art, it reveals, simply and earnestly, the thoughts, actions, manners, national characteristics, the religion, superstitions, and mythologies of the people, with their progress in refinement and art, their costumes, implements, and weapons, link after link in the chain of the universal history of man, which else had perished with the lost records, or been mingled in hopeless confusion among the contradictory traditions of successive generations.

The Egyptians, who made the first advances in this march of civilization, have left many wondrous examples of their monumental architecture, impressed with the solemn and mysterious character of the superstitions under which their priestcraft ruled them, and characterized by the extreme solicitude with which every access to them was concealed; while, nevertheless, the utmost magnificence was lavished on the interiors, although intended not for mortal inspection. In the valley of Biban El Molook, each king, from the commencement of his reign, carved for himself his royal sepulchre,—whose rude portal once

passed, gallery after gallery led to chambers now stretching onwards in the rock, now branching out on either side; the whole adorned with paintings and hieroglyphics; the roof sustained by colossal pillars; till at last the golden hall, with its vaulted ceiling, displayed the costly sarcophagus, in which lay enshrined the monarch, with his exploits emblazoned on the walls around him.

Asia-Minor, in many places, as at Myra and Petra, presents numerous instances of a similar class of sepulchre, excavated in the precipitous sides of the bold hills, but differing in that the decoration was reserved for the exterior,—the substance of the stone being carved into architectural façades, with attached orders, porticoes, pediments, sculptured groups, and inscriptions, or with square mullions and panelled fronts, presenting the Greek type of a wooden construction. At times, a huge block, that may have rolled into the valleys, has been fashioned into shape for the same purpose. These monuments have a peculiar and striking effect, harmonising well with the scenery around. Similar façades, but with the orders of their own fanciful architecture, are to be found among the Hindoos.

The most general modes of burial among the ancients being those of embalming the body and depositing it in a sarcophagus, or burning it and collecting the ashes in cinerary urns,—where no rocks afforded the opportunity for excavation, tombs were constructed of sufficient size to contain a chamber in which ceremonies might be performed, and which were often ornamented with mosaics or paintings, and the front of the sarcophagus usually displayed some bas-relief or inscription. An idea of the magnificence of some of these structures may be gathered from the description of the tomb of Mausolus, by Pliny:—It was 411 feet in circumference; 140 feet in height; surrounded by thirty columns, above which rose a pyramid with a marble chariot on the summit. The sculptures, brought to England from Bodroum, are supposed to have belonged to it.

At Palmyra there are some peculiar sepulchral towers, of considerable height, divided into stages with bas-reliefs in semicircular recesses, representing the parents reclining, with their children standing around them. These, rising above the desert, have an imposing appearance.

In Greece and Italy the tombs were usually ranged along the sides of the streets approaching the cities (within which burial was not permitted); thus affording a ready access to the mourning trains which annually repaired to hold a feast to the memory of the dead, in the enclosure which, for this purpose, surrounded each monument, and also impressing the stranger with due reverence for their departed great men. The Via Appia, in its course through the solitude of the vast campagna, displays on either side the ruins of those monuments that once graced its approach to the imperial city, which now, picturesquely covered with rank herbage and festoons of luxuriant creepers, and spoiled of their treasures to enrich the museums and galleries of Europe, still attest to what magnificence they attained in those days, when the wealth of conquered provinces swelled the luxury of Rome. Some were the sepulchres of a family, with all its retainers and slaves; and the spacious chambers requisite for such a purpose, with the small niches for each cinerary urn, obtained them the name of *Columbaria*. The mausoleum of Hadrian, shorn of its columns and statues and converted into a fortress, having withstood the effects of violence and siege for ages, still stands like a watch-tower guarding over the city. The tapering pyramid of Caius Cestius, once covered with marble, gleamed brightly in the sunlight, and now, at its feet, nestles the more humble Protestant cemetery. The tomb of Cecilia Metella is also an imposing and beautiful monument: its sarcophagus, an exquisite work, is in the court of the Farnese palace. In general, the objects contained within the tombs merit attention. The sepulchral Cippi urns, inscriptions as well as the sarcophagi, display works of sculpture, sometimes of great beauty of execution, representing the fables of mythology, historical events and traditions, the exploits and battles of the deceased, busts, bas-reliefs, portraits, &c. The sarcophagus

* Read before the Architectural Association, by Mr. Sedgona.